Foreword I

David Martin

In *Copyright in the Music Industry: A Practical Guide to Exploiting and Enforcing Rights*, Dr Hayleigh Bosher has succeeded in doing something many would have thought impossible. She has made copyright fun.

The book takes an in-depth look at areas of copyright and enforcement in a way that humanises and contextualises them with practical examples and clear explanations. The intended audience of artists, producers and other creators and industry personnel will discover a text that is written specifically with them in mind. Opening with the fundamentals, such as what copyright is and why it matters, and progressing to more complex matters, such as artificial intelligence and blockchain, in an almost whimsical manner, ultimately, here is the proof that you don't need to have decades of legal experience in order to grasp the key concepts of copyright within the music industry.

Copyright and its exploitation sit at the very centre of most creators' businesses. Understanding the basics is key to realising the value and potential of one's work. *Copyright in the Music Industry* should become a staple for creators who are serious about their work and about protecting it.

As the CEO of the Featured Artists Coalition, the UK's trade body representing the rights and interests of artists, I see first-hand how frequently conflicts that arise within artists' careers might have been headed off with a better understanding of some of the basics covered in this book. There's helpful advice on the simple steps that can be taken to document working arrangements and wise words on seeking expert advice before entering into deals. A solid grounding in these issues can undoubtedly stave off some of the heartache that many creators in our industry suffer, many

cases of which have been famously publicised and are documented in detail in this text.

The book walks the reader through the history of copyright, its initial purposes and its development alongside technological advances in society. The limitations of copyright, its international nuances and how to properly ensure yours is protected are all covered, and the stages of challenging or being challenged on legal uses of IP, as well as the many different types of IP that creators might have copyright over, are outlined.

Dr Bosher's background as a lawyer gives a great deal of credence to the approach she has taken in the book in respect of court cases around exploitation and protection of copyright and how they were handled; however, the tone remains accessible throughout. The book manages to effortlessly glide across an enormous timespan, between the first copyright in the early eighteenth century and the most up to date considerations about the use of music on platforms such as TikTok.

From licensing to sampling, fair use to AI, musicologists to blockchain and Pharrell Williams to *Stairway to Heaven*, there is so much of interest here, crammed into a concise, perfectly formed and enjoyable read. I expect that for many in our wonderful and often chaotic music industry, *Copyright in the Music Industry: A Practical Guide to Exploiting and Enforcing Rights* will become a well-thumbed guide as they navigate their way through a lifetime of contracts, royalty splits, licensing deals and hopefully not too many court cases.

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